

Stagebill
Feb. 1995



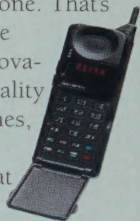
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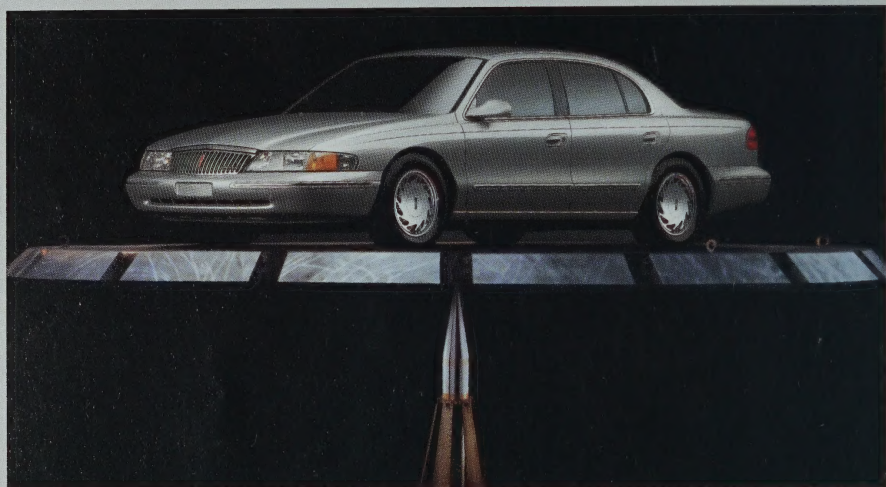
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Contents



PETER SERLING

Cover photograph by Peter Mallow

Above, top: the Stuttgart Chamber Orchestra; story, page 8

Above, bottom: Bang On A Can All-Stars; story, page 22

8 New and Newer

New music is now playing a central role in the musical world and Lincoln Center Productions is at the vanguard of the movement—with no less than three programs devoted to contemporary composition. *Theodore Wiprud* reports.

17 The Program

22 Return of the Big “Bang”

Bang On A Can is about creation, improvisation, THE NEW. *Ken Smith* talks to the group’s three co-founders as Great Performers brings “Bang” to Lincoln Center for three performances.

30 Dynamic Duo

Kathleen Battle and Thomas Hampson combine their prodigious talents for a “Live from Lincoln Center” broadcast on March 1.



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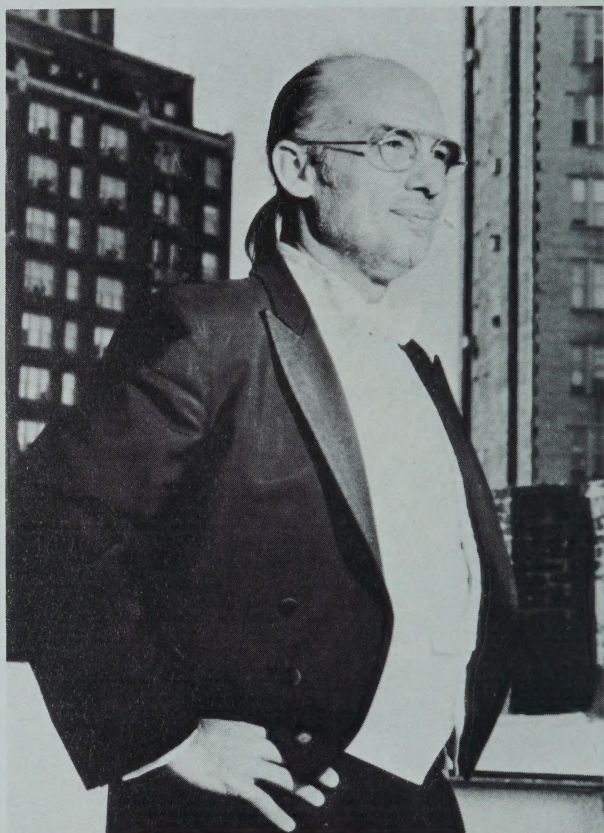
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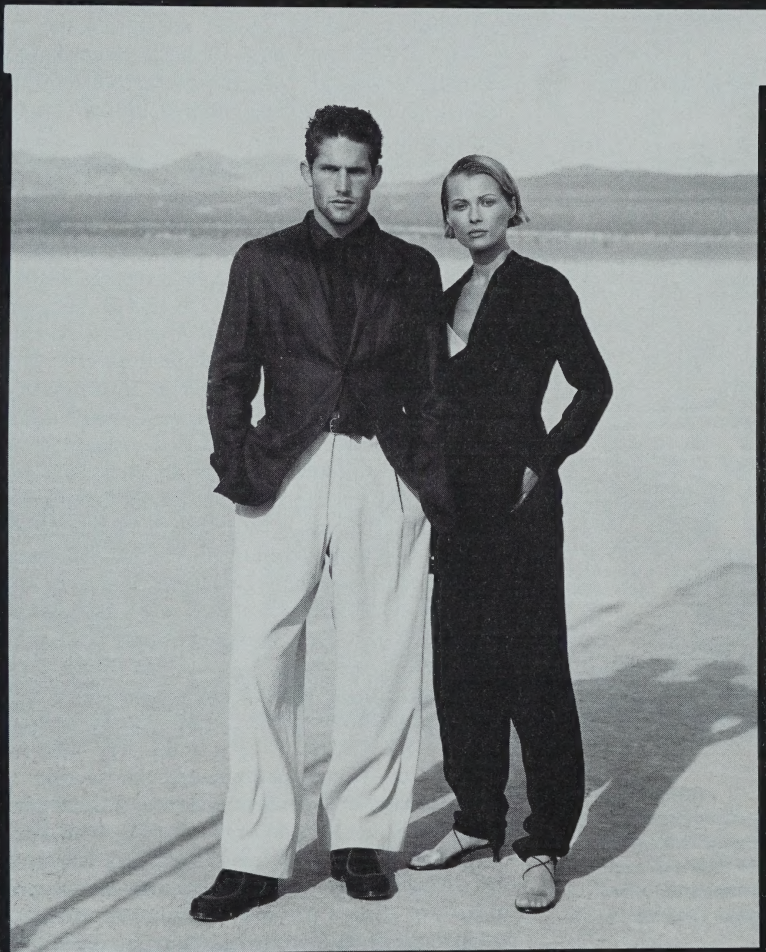
JEFFREY HENSON SCALES

*Dennis Russell Davies, principal conductor-designate
of the Stuttgart Chamber Orchestra*

New music just isn't what it used to be. Esoteric. Forbidden. Shunned by the mainstream. Pity the new music fanatic who used to rely on music-establishment-bashing for casual conversation. Even the establishment isn't what it used to be.

Take Great Performers at Lincoln Center, the centerpiece of Lincoln Center's own presenting activity. Great Performers has lately developed an enormous appetite for the new and unfamiliar. Now, alongside the star soloists and orchestras, Great Performers features series like American Sensibility, offering everything from Stephen Foster to Charles Ives, with recitalists, ensembles, and an orchestra. The wide-ranging Discovery Series presents new chamber,

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orchestral, and choral works, answering the musical question, What—and who—is new? Even Bang On A Can—the legendary downtown festival of the very newest sounds—has been invited uptown to Lincoln Center with a spring series.

Or take the Stuttgart Chamber Orchestra, until recently a paragon of traditional classical culture. Founded in 1945, the group drew acclaim for its precision and its lush tone in the classical and Baroque repertory which dominated the 42-year tenure of its original leader, Karl Münchinger. This season, to celebrate its 50th anniversary, Stuttgart goes on tour in America with principal conductor-designate Dennis Russell Davies. They are playing the expected Mozart, Johann Christoph Friedrich Bach, Boccherini, and on Lincoln Center's Discovery Series, the decidedly unexpected: Shostakovich, David Diamond, Giya Kancheli, and Philip Glass.

"Well, if you hire me," Dennis Russell Davies chuckled during a recent trans-Atlantic telephone interview, "you do it for a reason. I've always tried to do interesting combinations." And how. Last season Davies brought his Beethovenhalle Orchestra of Bonn to the Discovery Series to play new American works from opposite ends of the spectrum—by Charles Wuorinen and Philip Glass—on one concert program. This year's program with the Stuttgart puts contrasting mid-century works—one Russian, one American—next to the very latest in post-minimalism—from America and Soviet Georgia.

"The Stuttgart Chamber Orchestra," Davies goes on to boast, "now has ongoing relationships with important composers, including Kancheli and Glass, who are two of my closest friends." With the commission and premiere of both of Glass's previous symphonies already to his credit, Davies confides that "his Symphony No. 3 is being written literally as we speak. I saw a good part of the score when I was last in New York."

Glass's new work is for 19 string players with no winds. "Stuttgart is basically a string band," explains Davies, "that adds winds as necessary." For the 50th anniversary tour, the chamber orchestra decided to showcase its core group.

The Kancheli work—*Abii ne viderem*, with solo violist Kim Kashkashian—is venerable by comparison with the Glass Symphony. The Stuttgart Chamber Orchestra premiered *Abii* in 1992 and recorded it for ECM. The disc will be released to coincide with the Stuttgart's US tour in March.

Sharing the program with the Glass and Kancheli are Shostakovich's Chamber Symphony in C minor, which is a transcription for string orchestra of the harrowing



String Quartet No. 8; and *Rounds for String Orchestra* by David Diamond. Now 79, Diamond is enjoying his greatest popularity as musical taste has come around to the American Romanticism he always espoused.

Lincoln Center's Discovery Series itself is scarcely less eclectic than Davies' programming. This year the Series opens February 23 with the Arditti Quartet—the English ensemble whose virtuosity in the most difficult contemporary works is the world standard—appearing with American pianist Ursula Oppens. Their program ranges from Alban Berg's lush *Lyric Suite* to a brand-new Piano Quintet from Charles Wuorinen. The Stuttgart program is March 19. The Hilliard Ensemble of London brings the final installment April 13, singing Arvo Pärt's *Passio*—a 1982 setting of the Passion according to St. John that ignited today's mystical "neo-medievalism" and became an instant classic.

The inaugural Discovery season of 1993–94 was similarly broad. The Orchestra of St. Luke's gave the phenomenally popular Third Symphony of Henryk Górecki.

Time travel:
The Stuttgart Chamber Orchestra's programming includes classic and new works, the expected and the decidedly unexpected



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Today those words mean
much more.**

Both the Arditti and Kronos Quartets played concerts. And the Beethovenhalle faced Glass off with Wuorinen. For 1995–96, the lineup includes the Los Angeles Philharmonic New Music Group, Ensemble Moderne from Paris, and again the Arditti Quartet appearing with the seminal American minimalist composer and performer Steve Reich.

How did such a vibrant series become part of the establishment? As with the changes in Stuttgart, a new generation of leadership is bringing fresh ideas. And audiences are experiencing a new kind of musical smorgasbord.

"It's all part of our expanding commitment to new music," says Jane Moss, Vice President for Programming. "We have a commitment at Lincoln Center to presenting music of composers of our time." Moss came to the job in 1992 with a mandate to give Lincoln Center Productions a new look. Sure enough, she began presenting Discovery and Bang On A Can in the 1993–94 season.

For past generations of presenters, a "commitment to new music" tended to mean a few rarified concerts for specialized audiences. Today those words mean much more.

Says Moss: "We commission three to four works annually from Lincoln Center Productions, but they're not just for Discovery. They turn up on many of the series."

Commissioned for 1995–96: a piece for the Tokyo Quartet by Bright Sheng; a set of piano variations for Emanuel Ax by Peter Lieberson; a clarinet quartet by John Corigliano; and, yes, one for the Discovery Series—Elliott Carter's new work for the Arditti Quartet, the fifth installment in one of the most important string quartet oeuvres of the century.

Bang On A Can, the formerly downtown new music festival, proved in its first Lincoln Center season last year that new music can bring a new audience. The series was completely sold out. Not coincidentally, Bang On A Can pioneered the eclecticism that increasingly informs new music programming.

Discovery has the potential to attract that same audience, and the huge followings of Pärt, Górecki, and Glass. It brings leading ensembles from all over the world to celebrate the kaleidoscopic music of today. As for tapping new audiences, "it just takes hammering away at it."

Theodore Wiprud is a composer and writer who lives in New York and works for Meet the Composer.

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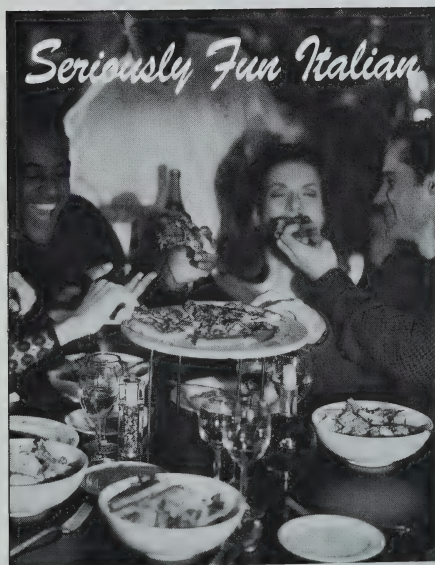
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BACH Brandenburg Concerto No. 4, BWV 1049
Allegro
Andante
Presto

BACH Mass in G minor, BWV 235
Kyrie
Gloria
Gratias
Domine Fili
Qui tollis
Cum sancto

Intermission

HANDEL Sonata in G minor, HWV 404
Andante
Allegro
Adagio
Allegro

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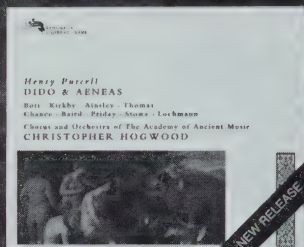
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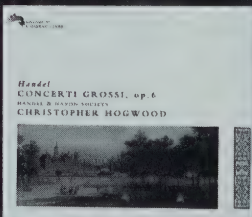
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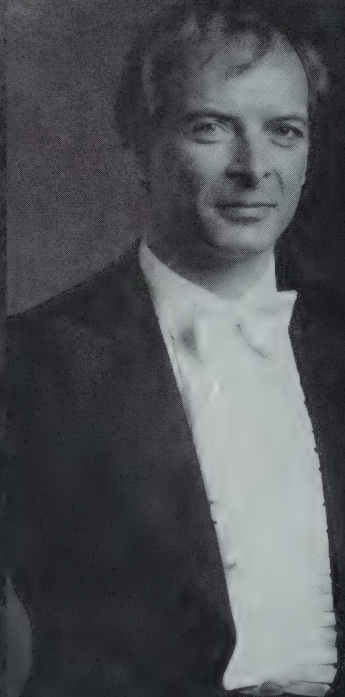


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Notes on the Program

by ANDREW APPEL

Bach and Handel, both musical prodigies of the Lutheran Church and children of the north German organ school, nourished their compositions by developing their personal styles through the influence of Italian Baroque music, particularly that of Rome and Venice. Handel abandoned his homeland in order to witness, understand, and inherit the suave melodic and dramatic gifts of Alessandro Scarlatti and Arcangelo Corelli. Bach, faithful to his family traditions and religious convictions, learned to produce Italian sunshine and vitality by German candlelight, studying scores, transcribing concertos, and redefining instrumental and vocal music through his discoveries. Both composers epitomize the dynamic expression of the late Baroque, and, like the great film makers Fellini and Bergman, represent contrasting attitudes in a fertile period of creativity.

Brandenburg Concerto No. 4, BWV 1049

JOHANN SEBASTIAN BACH

Born March 21, 1685, in Eisenach

Died July 28, 1750, in Leipzig

Bach traveled little. We know that he walked over two hundred miles to hear Buxtehude, and that appointments and positions took him to several musical centers of Germany, from Luneburg (where he heard the French orchestral style as performed by emigrant French Protestant musicians) to Dresden (where Canaletto and Vivaldi were welcomed and celebrated). But though he never *saw* Paris, nor Rome, nor Venice, he did hear them.

By 1708 Bach was organist, and eventually *Konzertmeister* to the Duke of Weimar. In 1713, one of the younger dukes returned home from Holland with a collection of printed music, concertos from Venice by Vivaldi and others. Bach copied out parts and, with his cousin Johann Walter, made keyboard transcriptions of the works. In this way, he became familiar and comfortable with the crisp, energetic clarity and varied colors of the Italian concerto.

In forging an orchestral style of his own, Bach did not slavishly imitate the Italian manner. The Fourth Brandenburg exemplifies Johann Sebastian's uncanny ability to combine contrasting elements and to create new textures and structures. Here, in this concerto for two recorders and violin with a ripieno string band, Bach combines Corelli's *concerto grosso* (the expanded sonata in which the soloists carry all the musical material and the accompaniment enriches the textures without substantially adding new music) with the solo concerto of Vivaldi (in which the *ripieno* often contrasts and alternates with the soloists). The first movement also incorporates the *da capo* aria structure. This is a common feature in Bach's concertos and allows him to lengthen the movements, giving greater breadth to his works. It also foreshadows the three part sonata forms of a later generation. For all the complexity, this is some of Bach's most graceful music. The soloists glide through the work like three dancers, sometimes supporting and sometimes daring each other.

The third movement is most astounding. Here, Bach offers a fugue-concerto finale. Without dulling the sunshine of his Italian models (there is added brilliance through remarkable violin virtuosity) he enriches the work with the complex polyphony of German traditions. We marvel and are inspired by Bach's compositional fluidity, but his contemporaries, craving a newer, simpler, *gallant* style, most often found Bach's music overworked and unnatural.

Mass in G minor, BWV 235

JOHANN SEBASTIAN BACH

It is difficult for us to consider Bach's smaller mass compositions with anything more than curiosity. After all, the B-minor Mass shines over all music with such brilliance, there can't be room for other settings! We may prefer to consider these brief masses as sketches, works in preparation for a greater one. Today's program allows us a rare occasion to reconsider these beautiful pieces.

Have we been unfair to these short masses, dismissing them as parodies (the music is all rewritten from cantata movements) while accepting, without complaint, the same from the more famous Mass? Remember, both Bach's and Handel's transcriptions and reworkings are always fresh and powerful. For all his masses, Bach has chosen wonderful and appropriate choruses from earlier cantatas.

What would have inspired Bach to dedicate his efforts to the Mass? We have no evidence pointing to specific commissions or purposes.

At the end of his life, Johann Sebastian became deeply involved with Roman music and he admired the works of Lotti, Pergolesi, and other Italians who were celebrated in Dresden. Bach also enjoyed the opportunity to set the ancient Latin text. In setting the *ordinary* of the mass, words that were spoken or sung on every day and any occasion, Bach escaped the seasonal restrictions of his cantata texts. They were rooted to one particular Sunday of each year. Changing words allowed the composer to select particularly fine choral movements and give them extended life.

This G-minor Mass is painted in darkest colors. There are no trumpets, flutes, horns, bassoons, or drums. There is no soprano soloist (though the arias for alto, tenor, and bass are as beautiful as those found in the larger Mass). The chorus is of four and not five parts. Exemplifying the entire mood of the work, the final *Cum Sancto Spiritu*, so brilliant and concerto-like in the B-minor work, is a lush, dark series of contrapuntal waves. This is music that deserves our affection.

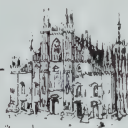
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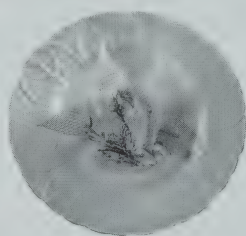


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KEN SMITH talks to
the group's three
co-founders as
Great Performers
brings "Bang" to
Lincoln Center
for three
performances.**

When Lincoln Center brought the Bang On A Can festival uptown to Alice Tully Hall last year, audiences from uptown and downtown alike didn't know what to expect. Musically, it was like reaching inside a *New York Times* box and pulling out the *Village Voice*.

But festival co-founders Michael Gordon, David Lang, and Julia Wolfe have been following their own sense of programming since 1987, when the three Yale-educated composers found themselves caught in the crossfire between scruffy downtown improvisers and the master composers uptown. Greatly aware of the artistic battle lines, the young composers also realized it wasn't *their* war. They could listen to Elliot Carter with the same appreciation they'd bring to Elliot Sharp, and they staged their first eclectic all-night marathon with provocative juxtapositions to break down musical barriers with rock-concert informality, serving beer and eschewing program notes in favor of audience contact with the composers.

Following the nomadic festival's first successful Lincoln Center Great Performers season, the Bang On A Can All-Stars accepted invitations to play at Tanglewood's Festival of Contemporary Music and South Bank's Meltdown Festival in London, England, where they recorded their first album for Sony Classical. **Stagebill** caught up with the artistic directors during a rare moment when all three were in New York.

STAGEBILL: *How much of your initial success came from having composers like John Cage and Pauline Oliveros with you right from the beginning?*

MICHAEL GORDON: A lot of name composers showed up that first year, but the big news was that out of 30 works on the program, 20 of them were by people you'd never heard of. We put pieces by Milton Babbitt and Steve Reich side by side and invited them both to come. They'd never met each other, had never even been in the same room together.

DAVID LANG: And they were still very happy not to meet each other. Part of the success was the location. People wanted to hear music in a different space, and since we held it in a gallery, we touched a nerve without knowing it.

GORDON: In a way we were protective that it not be associated with a venue, because the second you say it's at the Kitchen or Merkin Hall you make a statement. So the first five years we had it at out-of-the-way places.

STAGEBILL: *When did you first realize that Bang On A Can had an identity?*

Return of the

GORDON: When the R.A.P.P. Arts Center was condemned two weeks before the festival, after thirty thousand fliers had gone out. We told about five people, and somehow everybody knew where to go.

JULIA WOLFE: Also in Europe, when we found out we had this American oddball identity. The Holland Festival asked us to curate a marathon there with Dutch ensembles.

GORDON: It was sold out a month in advance and broadcast live on Dutch radio. We're going back in April, but nobody there will know what's on the program. It'll sell out based on the idea that Bang On A Can is an event.

STAGEBILL: *How do people react to Bang On A Can in Europe?*

WOLFE: We come off as irreverent. They're either totally wild about it or they hate it.

GORDON: It's not just irreverence; they look at us like we're barbarians. It's like a circus. We step over the lines that they would never permit.

LANG: It's hard to describe to Europeans what we're doing. Here, minimalism's battle to destroy academic music was a power struggle. In Europe they never perceived academic music as something that needed to be uprooted. It was a continuation of their great heritage. Our strength is that we don't have a great heritage. We

continued on page 54

Bang-up schedule:
Bang On A Can All-Stars
(below) play at
Lincoln Center's
Walter Reade Theater
on March 13
at 7:30 p.m. and
May 1 at 7:30 p.m.;
on May 21, the
Bang On A Can
Marathon takes place
at Alice Tully Hall,
2:30 p.m. to 10:30 p.m.



PETER SERLING

Big "Bang"



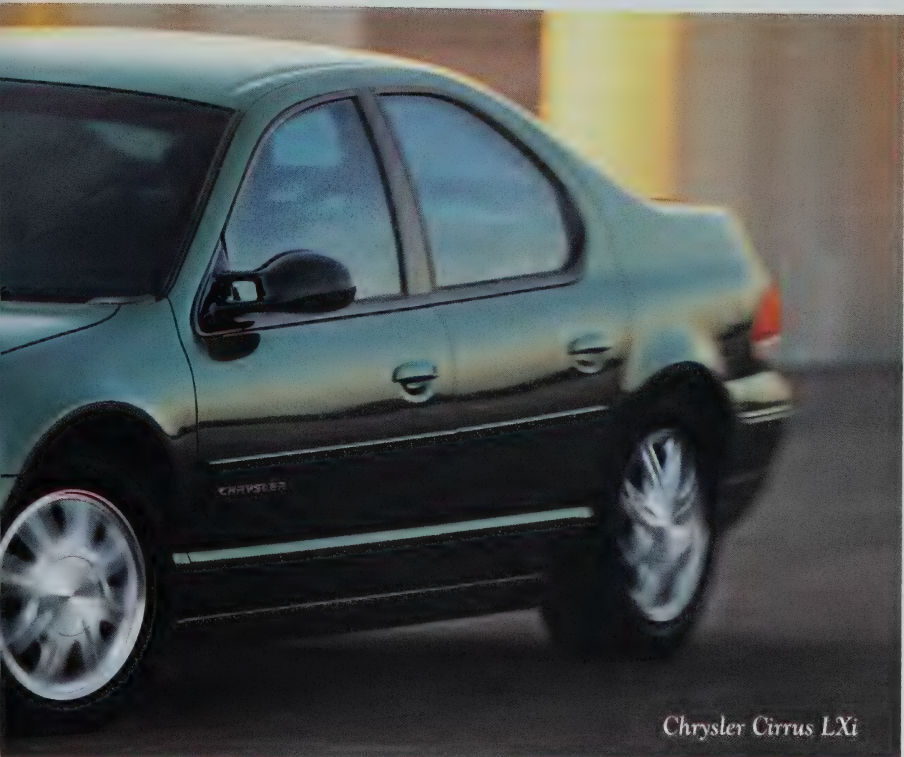
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Chrysler Performance Highlights

What's new? If the answer is "not much," then its time for a trip to **Great Performers'** Discovery Series, where new music is the order of the day. Opening the series on February 23 at Alice Tully Hall, the **Arditti Quartet** and pianist **Ursula Oppens** perform Dutilleux's *Ainsi la nuit*, Berg's *Lyric Suite*, and the New York premiere of piano quintets by Charles Wuorinen and Henry Brant. If you're still hooked on the classics, then you won't want to miss the **Israel Philharmonic's** two concerts at Avery Fisher Hall. On February 12, music director **Zubin Mehta** leads the acclaimed Orchestra in Webern's *Passacaglia*, Brahms' Symphony No. 1, and Bruch's Violin Concerto No. 1, featuring **Midori** as soloist. On February 13, Mehta and the Orchestra are joined by pianist **Murray Perahia** for Beethoven's Piano Concerto No. 4. Also on the program are Ari Ben-Shabetai's *Sinfonia Chromatica* and Strauss' *Ein Heldenleben*.

* * * * *

More Strauss awaits you at the **Metropolitan Opera**, with the season premiere of *Der Rosenkavalier* on February 24. No one who has experienced this bittersweet love story can forget Octavian's sparkling entrance and presentation of the rose, or the exquisite third-act trio where the Marschallin, after sadly reflecting on the passing of her youth, releases Octavian to the young Sophie. Led

by artistic director James Levine, the opening night cast includes Mechthild Gessendorf, Susan Graham, Heidi Grant Murphy, Stanford Olsen, Gottfried Hornik, and Franz Hawlata in his Met debut. Additional performances in March.

* * * * *

In 1992 at the age of ten, pianist **Helen Huang** appeared in the **New York Philharmonic's** 150th Anniversary Young People's Concert as a winner of the Orchestra's Young Performer Auditions. Now all of twelve, the young prodigy returns to the Philharmonic for her subscription series debut. On February 2, 3, and 7 at Avery Fisher Hall, Huang joins music director Kurt Masur and the Orchestra for performances of Beethoven's Piano Concerto No. 1. The program also features Brahms' *Tragic Overture* and Symphony No. 4. Later in the month comes another Philharmonic debut: that of Italian conductor **Daniele**

Gatti Gatti, who also recently made his Metropolitan Opera debut conducting *Madama Butterfly*, takes the baton on February 16, 17, 18, and 21, for Mendelssohn's Overture to *Ruy Blas*, Prokofiev's Symphony No. 3 (*Fiery Angel*), and Barber's achingly beautiful Violin Concerto, performed by celebrated violinist **Nadja Salerno-Sonnenberg**.

—Stacey Kors

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The management is not responsible for personal apparel or other property of patrons unless these items are checked. Patrons are advised to take wraps with them whenever they leave their seats.

Resuscitation masks and latex gloves are available at the house manager's station in the center of the Grand Promenade and from any of the ushers on the second tier.

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FIRE NOTICE. The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—*walk to that exit.*

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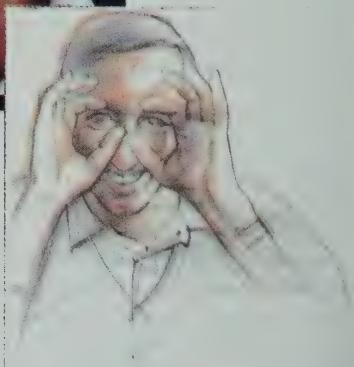
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I think you look for ideas that appeal to you, then sit in the back row during previews and watch how the audience reacts.

Back in the old days, animation meant funny little five-minute cartoons, but Walt turned it into an art form. And when the academy nominated

it's a wall – in effect. With a play, the wall goes away, and the audience plays as much of a part in the success of a show as the cast. The energy goes both directions, and it's electric when it works.

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"Beauty and the Beast" for Best Picture, that was an unbelievable step up for all of us.

I think we were about halfway done with the movie when we started saying, "This could be a great Broadway musical – all the elements are there." When you make a film, people just watch the screen;

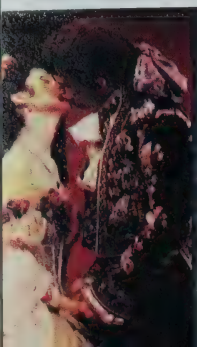
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DYNAM DUO

*Kathleen Battle
and
Thomas Hampson
combine their
prodigious talents
for a "Live From
Lincoln Center"
broadcast on
March 1.*



IC



The return of Kathleen Battle to Lincoln Center is news, certainly; the pairing of her renowned lyric soprano with the equally acclaimed baritone of Thomas Hampson has the looks of a Major Event. Put it on live television, and you *really* have something. You have, in fact, "An Evening with Kathleen Battle and Thomas Hampson," broadcast on "Live From Lincoln Center" on March 1 at 8:00 p.m.

Battle and Hampson are old "Live" hands—both are making their fourth appearance on the broadcast. They are veterans of the world's concert stages, and so have a long and easy acquaintance with the operatic repertoire that will make up the first half of the show: duets from Rossini's *Barber of Seville* and Mozart's *Don Giovanni*, and arias from Massenet, Lehár, Korngold, and Verdi.

But the two are also distinctly American stars and custodians of an American musical tradition: Hampson, a teacher and scholar as well as a performer, grew up in Spokane, Washington; Battle was an Ohio schoolteacher before turning pro. Part two of the broadcast will showcase songs and duets from the American musical theater: Kern's "All the Things You Are," Berlin's "Old Fashioned Wedding," the "Soliloquy" from Rodgers and Hammerstein's *Carousel*, and more.

This special concert also serves as the centerpiece of Lincoln Center's 1995 gala benefit taking place that evening. Sponsored by Lexus, the black-tie dinner preceding the concert will honor the 1995 Lincoln Center Laureate Award winners, outstanding philanthropists Richard L. Gelb and Frederick P. Rose. Chairpersons for this year's annual benefit are Mrs. Paul Soros and Mr. Roy Furman and proceeds will support the hundreds of performances Lincoln Center brings to life each year.

"An Evening with Kathleen Battle and Thomas Hampson" originates from Lincoln Center on March 1. If you're not sitting in Avery Fisher Hall, you can see it as it happens on PBS stations all across the country. —David Auburn

Live From Lincoln Center is underwritten by the Lila Wallace-Reader's Digest Fund with additional generous support from the Robert Wood Johnson, Jr. Charitable Trust and National Endowment for the Arts.

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FEBRUARY

Sunday, February 5 at 3:00 (AFH)

LYNN HARRELL, cello

YEFIM BRONFMAN, piano

DEBUSSY: Sonata in D minor

BEETHOVEN: Sonata No. 5 in D, Op. 102, No. 2;

Variations on "Ein Mädchen oder Weibchen"

MEDELSSOHN: Sonata No. 2 in D

Monday, February 6 at 7:30 (WRT)

SHANGHAI STRING QUARTET

Jon Manasse, clarinet

HAYDN: Quartet in D, Op. 20, No. 4

ZHOU LONG: Song of the Ch'in

TURINA: La oracion del torero, Op. 34

MOZART: Clarinet Quintet in A, K.581

Saturday, February 11 at 8:00 (ATH)

WILLIAM BOLCOM & JOAN MORRIS

"American Songs of Innocence and Experience"

Ives, Leiber, and Stoller

Pre-concert discussion with William Bolcom,

Jerry Leiber, and Mike Stoller at the Kaplan

Penthouse at 7pm.

Sunday, February 12 at 3:00 (AFH)

ISRAEL PHILHARMONIC ORCHESTRA

Zubin Mehta, conductor

Midori, violin

MOZART: Symphony No. 40 in G minor

BRUCH: Violin Concerto No. 1 in G minor

BRAHMS: Symphony No. 1 in C minor

Monday, February 13 at 7:30 (WRT)

NATHALIE STUTZMANN, contralto

New York Debut

Inger Sodergren, piano

Works by Mozart, Schumann, Mahler,

Debussy, and Poulenc

Monday, February 13 at 8:00 (AFH)

ISRAEL PHILHARMONIC ORCHESTRA

Zubin Mehta, conductor

Murray Perahia, piano

ARI BEN-SHABETAI: Sinfonia chromatica

BEETHOVEN: Piano Concerto No. 4 in G, Op. 58

STRAUSS: Ein Heldenleben, Op. 40

Wednesday, February 15 at 8:00 (ATH)

GUARNERI STRING QUARTET

Anton Kuerti, piano

ARRIAGA: Quartet No. 2 in A

MEDELSSOHN: Quartet in E-flat, Op. 44, No. 3

SCHUMANN: Piano Quintet in E-flat

Friday, February 17 at 8:00 (AFH)

Music on Period Instruments

The chorus and orchestra of

HANDEL AND HAYDN SOCIETY

Christopher Hogwood, conductor

BACH: Brandenburg Concerto No. 4 in G

BACH: Missa Brevis in G minor, BWV 235

HANDEL: Dixit dominus in G minor

Saturday, February 18 at 10:00 (WRT)

CHOPIN IN OUR TIME

Workshop with Garrick Ohlsson and David

Dubal

Sunday, February 19 at 11:00 (WRT)

SHARON KAM, clarinet

SCOTT ST. JOHN, violin and viola

ITAMAR GOLAN, piano

Works by Mozart, Milhaud, Bruch, and Bartók

Sunday, February 19 at 3:00 (AFH)

JAMES GALWAY, flute

Phillip Moll, piano

Sarah Cunningham, viola da gamba

Sonatas by Bach and Handel

Thursday, February 23 at 8:00 (ATH)

ARDITTI QUARTET

Ursula Oppens, piano

DUTILLEUX: Ainsi la nuit

CHARLES WUORINEN: Piano Quintet

(Lincoln Center Commission; New York Premiere)

HENRY BRANT: Piano Quintet

(New York Premiere)

BERG: Lyric Suite

Friday, February 24 at 8:00 (AFH)

ROYAL PHILHARMONIC ORCHESTRA

Yuri Temirkanov, conductor

Eliso Virsaladze, piano

BRITTEN: Four Sea Interludes from *Peter Grimes*

PROKOFIEV: Piano Concerto No. 3 in C

STRAVINSKY: Petrushka (1947)

Sunday, February 26 at 2:00 (ATH)

GARRICK OHLSSON, piano

ALL-CHOPIN PROGRAM

Twenty-Four Preludes; Sonata No. 2 in

B-flat minor; Three Nocturnes; Three

Mazurkas, Op. 63; Five Mazurkas, Op. 7;

Two Polonaises, Op. 27

Pre-concert lecture by Michael Beckerman

at the Kaplan Penthouse at 1:00.

Sunday, February 26 at 3:00 (AFH)
ROYAL PHILHARMONIC ORCHESTRA
Yuri Temirkanov, conductor
Boris Belkin, violin
 ELGAR: Cockaigne, Op. 40
 PROKOFIEV: Violin Concerto No. 1, Op. 19 in D
 RAVEL: Tzigane
 SHOSTAKOVICH: Symphony No. 5 in D minor

Monday, February 27 at 7:30 (WRT)
CHRISTOPHER O'RILEY, piano
 BACH/O'RILEY: Sonata in C, BWV 529
 SHOSTAKOVICH: Four Preludes and
 Fugues from Op. 87
 BACH/O'RILEY: Toccata and Fugue in D minor,
 BWV 538 "Dorian"
 BEETHOVEN: Variations on a Waltz by
 Diabelli, Op. 120

MARCH

Wednesday, March 1 at 8:00 (AFH)
KATHLEEN BATTLE, soprano
THOMAS HAMPSON, baritone
Orchestra of St. Luke's
John Nelson, conductor
 Arias and duets

Sunday, March 5 at 3:00 (AFH)
VLADIMIR SPIVAKOV, violin
Sergei Bezrodny, piano

Sunday, March 5 at 7:30 (AFH)
I SOLISTI VENETI
Claudio Scimone, conductor
Jean Pierre Rampal, flute
 ROSSINI: Sonata No. 3 in C major
 PASCULLI: Oboe Concerto on Themes
 from Donizetti's *La Favorita*
 BOTTESINI: Gran duo concertante for
 Violin and Doublebass
 VIVALDI: Concerto Op. 10, No. 6
 Concerto Op. 10, No. 5
 Concerto Op. 10, No. 2, "La Notte"
 Concerto Op. 10, No. 3, "Il Cardellino"

Monday, March 6 at 7:30 (WRT)
LJUBA KAZARNOVSKAYA, soprano
 Works by Tchaikovsky, Bellini, Donizetti,
 and others

Friday, March 10 at 7:30 (AFH)
AMERICAN SYMPHONY ORCHESTRA
Leon Botstein, conductor
Robert Taub, piano
Ani Kavafian, violin
Christine Goerke, soprano
Marietta Simpson, mezzo-soprano
Victor Ledbetter, baritone
Pro Arte Chorale, Bart Folse, director
 Unjust Obscurity?
 Works by Sessions, Schoeck, Mendelssohn,
 and Szymanowski

Sunday, March 12 at 11:00 (WRT)
ENSEMBLE WIEN
 Waltzes and polkas by J. Strauss, E. Strauss,
 Schubert, and Mozart

Monday, March 13 at 7:30 (WRT)
BANG ON A CAN ALL-STARS

Friday, March 17 at 8:00 (AFH)
THE CHIEFTAINS

Sunday, March 19 at 2:00 (ATH)
STUTTGART CHAMBER ORCHESTRA
Dennis Russell Davies, conductor
Kim Kashkashian, viola
 DIAMOND: Rounds for String Orchestra (1944)
 SHOSTAKOVICH/BARSHAI: Chamber
 Symphony in C minor, Op. 110a
 KANCHELI: Abii ne viderem
 GLASS: New Work
 Pre-concert discussion with Giya Kancheli
 at 1:00, Kaplan Penthouse

Saturday, March 26 at 3:00 (AFH)
MANUEL BARRUECO, guitar
 BACH: Sonata in C major, BWV 1005
 GRANADOS: Valses poéticos
 COREA: Sometime Ago; Children's Songs
 TAKEMITSU: Equinox (U.S. Premiere)
 ALBÉNIZ: Córdoba; Asturias

Sunday, March 26 at 3:00 (AFH)
MSTISLAV ROSTROPOVICH, cello
Lambert Orkis, piano
 STRAUSS: Sonata for Cello and Piano in E,
 Op. 6
 BACH: Suite No. 5 in C minor for Solo Cello,
 BWV 1011
 DEBUSSY: Sonata for Cello and Piano
 SCHNITTKE: "Epilogue," from *Peer Gynt*

JAZZ AT LINCOLN CENTER

Wynton Marsalis, Artistic Director

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Friday, March 10, 1995, at 8pm

The Latin Tinge: Jazz Music and the Influence of Latin Rhythms

Small and big band music performed by Jerry Gonzalez and Lincoln Center Latin Jazz Orchestra conducted by Tito Puente.

ALICE TULLY HALL, \$35

Wednesday, March 15, 1995, at 6:30pm

Jazz Talk: The Chase Continues

Follow-up on 1992's sold-out readings by Stanley Crouch from his forthcoming book on Charlie Parker.

STANLEY KAPLAN PENTHOUSE, \$10

Saturday, March 25, 1995, 11am & 1pm

Jazz for Young People: What is a Composer?

This concert, hosted by Wynton Marsalis, will examine how the jazz composer, no matter what style, provides inspiring themes for jazz improvisers.

ALICE TULLY HALL, \$12 adult/\$8 under 18

Friday, April 14, 1995, at 8pm

The Total J.J. Johnson

A concert by one of the great figures in jazz, trombonist J.J. Johnson, with his quintet, septet, and big band.

ALICE TULLY HALL, \$35

Thursday, April 27, 1995, at 7pm & 9pm

Jazz on Film: Focus on Ellington

In honor of Duke Ellington's Birthday (April 29), Jazz at Lincoln Center's first ever screening of Duke Ellington on film.

Co-produced with The Film Society of Lincoln Center

WALTER READE THEATER, \$10

Special Event: Sunday, May 7 & Tuesday May 9, 1995

Wynton Marsalis World Premiere Commission:

An exciting new work, as well as jazz-influenced chamber works by Ravel, Gershwin, Joplin, and Stravinsky. Presented as part of the The Chamber Music Society of Lincoln Center 1994-95 season, in collaboration with Jazz at Lincoln Center.

ALICE TULLY HALL, \$28, \$18

Pre-concert lecture: Bruce Adolphé, Music Administrator & Education Director of The Chamber Music Society of Lincoln Center will discuss this evening's performance.

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Burton Morris

Kyrie eleison. Christe eleison. Kyrie eleison.

*Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis. Laudamus te,
benedicimus te, adoramus te, glorificamus te.*

*Gratias agimus tibi propter magnam gloriam
tuam. Domine Deus, Rex coelestis, Deus
Pater omnipotens.*

*Domine Fili unigenite Jesu Christe. Domine
Deus, Agnus Dei, Filius Patris. Qui tollis
peccata mundi, miserere nobis.*

*Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad
dextram Patris, miserere nobis. Quoniam tu
solus sanctus, tu solus Dominus, tu solus
Altissimus, Jesu Christe.*

*Cum sancto spiritu in gloria Dei patris.
Amen.*

Lord, have mercy upon us. Christ, have
mercy upon us. Lord, have mercy upon us.

Glory be to God on high, and on earth
peace to men of good will. We praise
thee, we bless thee, we worship thee, we
glorify thee.

We give thanks to thee for thy great
glory. O Lord God, heavenly king, God
the Father almighty...

O Lord, the only begotten Son, Jesus
Christ. Lord God, lamb of God, son of
the Father. Thou that takest away the
sins of the world, have mercy upon us.

Thou that takest away the sins of the
world, receive our prayer. Thou that
sittest at the right hand of the Father,
have mercy upon us. For thou alone art
holy, thou alone art the Lord, thou alone,
Christ, art most high.

With the Holy Ghost in the glory of God
the Father. Amen.

Sonata in G minor for Oboe, Strings, and Continuo, HWV 404

GEORGE FRIDERIC HANDEL

Born February 23, 1685, in Halle

Died April 14, 1759, in London

This attractive piece, recently discovered in the library of the Earl of Malmesbury, is a quilt work of previously composed music recycled to create a new *sonata da chiesa*. Its four movement structure acknowledges the universally accepted format so beautifully formulated and illustrated by Handel's Roman friend and model Corelli. It is impossible to date the work with any certainty, but The New Grove Dictionary suggests 1717. The manuscript, written by Handel's preferred assistant, John Ch. Smith, Jr., was copied in 1727 and the work may well have been prepared to serve as prelude to a choral work. It is so used in tonight's performance.

Handel and Bach knew that fine old musical materials could be successfully revised for new occasions. Bach used movements from his sacred cantatas to create harpsichord concertos and movements for all his masses, great and small. Handel calls upon his youthful secular Italian cantatas for the movements here as well as for some of his most beautiful and impressive music from the Oratorios.

Dixit Dominus

GEORGE FRIDERIC HANDEL

Handel, an employee of and composer for the Hamburg opera, was already a man of the theater when he left for Italy in 1706. His young brilliance was met with universal acknowledgment and attracted commissions for cantatas, operas, and Roman church music. His *Dixit Dominus*, a monumental psalm setting, probably intended for Vespers at the Carmelite order, is the composer's largest work for the Catholic church.

Dixit Dominus glistens with the theatricality that sets Handel's music apart from his contemporaries'. Moments like that in which the composer hammers out "conquassabit capita in terra multorum" foreshadow the virtuosity of word painting and emotional power found in the later English oratorios. Handel hears the music *in* every word, turning text into compelling rhythm. He bathes us in waves of choral luxury.

However, this psalm is a youthful work. Alongside moments of unique power are those of careful, traditional writing. Handel needed more time to develop melodic sophistication (he became one of music's most natural melodists) and there are times when his "cantalena is rude" (to quote Faustina, the great soprano and wife of another Italianized German composer, Johann Hasse). Melodies can sound overworked and imbalanced. There are harmonic surprises, delightful to our ears today, that would have been rejected by Handel some years later. Even so, this work stands like a fine Roman Baroque building. It dazzles and beguiles.

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Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuæ emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuæ in splendoribus sanctorum: ex utero ante Luciferum genui te.

Juravit Dominus, et non pœnitebit eum.

Secundum ordinem Melchisedech tu es sacerdos in æternum.

Dominus a dextris tuis confregit in die iræ suæ reges.

Judicabit in nationibus, implebit ruinas. Conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

Gloria Patri et Filio et Spiritu Sancto, sicut erat in principio et nunc et semper. Et in sæcula sæculorum, Amen.

The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power, in the beauties of holiness from thy womb of the morning: thou hast the dew of thy youth.

The Lord hath sworn, and will not repent.

Thou art a priest for ever after the order of Melchizedek.

The Lord at thy right hand shall strike through kings in the day of His wrath.

He shall judge among the heathen, He shall fill the places with the dead bodies; He shall wound the heads over many countries.

He shall drink of the brook in the way: therefore shall He lift up the head.

Glory be to the Father, and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever shall be, world without end. Amen.

Meet the Artists



Since founding The Academy of Ancient Music in 1973, **Christopher Hogwood** has gained international recognition as a pioneer in the field of "Historically Informed Performance," presenting music on the instru-

ments and with the techniques and performing forces available to composers in their time to achieve a historically authentic concert experience.

Mr. Hogwood is artistic director of the Handel & Haydn Society in Boston, a position he has held since 1986. Under his direction, H&H has become a preeminent period orchestra and chorus, and an American leader in "Historically Informed Performance." Mr. Hogwood is also principal guest conductor of The Saint Paul Chamber Orchestra, a modern-instrument chamber ensemble, and artistic director of the annual Mozart Festival in Washington, D.C. An active conductor of opera, both on disc and in live performance, he is a regular guest of Australian Opera, where he most recently conducted performances of Mozart's *Idomeneo* in 1994. With the Academy of Ancient Music, Mr. Hogwood has a busy schedule of concerts worldwide and a celebrated catalogue of recordings for Decca/London Records on the L'Oiseau-Lyre label. He has also made his mark in the field of television and video.

In addition to maintaining his extensive conducting schedule, Mr. Hogwood has written a number of books, including an enormously successful biography of Handel, published by Thames & Hudson. He enjoys a fine reputation as a harpsichordist and clavichord player, both in concerts and on a distinguished series of recordings. He holds an honorary doctorate from the University of Keele, is a fellow of Jesus and Pembroke Colleges, Cambridge, and holds international professorships at the

Royal Academy of Music and King's College, London.

Mr. Hogwood was created a Commander of the British Empire by Queen Elizabeth II in her 1989 New Year's Honors List.

The Handel & Haydn Society is a premier professional chorus and period orchestra, under the artistic direction of internationally renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," playing Baroque and Classical music on the instruments and with the performing techniques available to composers in their time for an authentic listening experience.

Founded in Boston in 1815, the Handel & Haydn Society is the country's oldest continuously performing arts organization. From its start, H&H has stood at the musical forefront, giving the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jephtha* (1867), and *Joshua* (1876), and of Bach's B-minor Mass (1887) and *St. Matthew Passion* (1889). More recently, H&H has greatly expanded its concert activities in the Boston area, and currently offers two concert series there—the Symphony Series and the Chamber Series held at Jordan Hall at the New England Conservatory and Sanders Theatre at Harvard University. In the 1994-95 season, H&H also offers its first subscription season ever outside the Boston area, a three-concert series in Providence, RI. H&H has achieved national and international esteem through its recordings on the London Records/L'Oiseau-Lyre label, national broadcasts on American Public Radio, and performances at Lincoln Center, the Mostly Mozart Festival, Tanglewood, Chicago's Orchestra Hall, and other national venues. In February 1995, H&H takes its first tour under the auspices of Columbia Artists Management Inc., performing in New York, Chicago, Atlanta, and several southern states.

H&H's compact-disc recordings on the London Records/L'Oiseau-Lyre label have received widespread critical acclaim. These include Handel's *Concerti Grossi*, Op. 3, and Haydn Arias and Cantatas with legendary soprano Arleen Auger. H&H's recording of Handel's entire *Concerti Grossi*, Op. 6, was released in the summer of 1993. Christopher Hogwood and the H&H chorus and orchestra have also recorded the fascinating series of Mozart orchestrations of Handel oratorios: H&H's recording of *Acis and Galatea* was released in June 1992; in 1993, H&H recorded *Ode for St. Cecilia's Day* and *Alexander's Feast*, to be released in one set in 1995.

The Handel & Haydn Society Educational Outreach Program, now in its eighth year, serves over 5,000 students in more than 40 schools throughout Massachusetts. This innovative program brings enjoyment and knowledge of classical music to children in both inner-city and suburban communities, through in-school music workshops and master classes, participatory youth concerts with H&H musicians, and recital programs.

H&H added a new component to this comprehensive program in 1994, the Vocal Apprenticeship Program, a new model for music education which provides talented urban youth the training, tools and guidance they need to pursue musical careers.

Christopher Hogwood enjoys a worldwide reputation for the highest quality music-making. He is the founder and director of the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. In addition to his responsibilities with H&H and the Academy, Mr. Hogwood is principal guest conductor for the acclaimed Saint Paul Chamber orchestra and a busy guest conductor throughout the world. In recent years he has directed some of the world's finest orchestras, including the Berlin Philharmonic, the (Washington) National Symphony, the Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, and Cleveland Orchestra.

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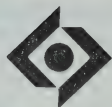
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Lincoln Center Calendar of Events

February 1995

MET 8:00 Cavalleria Rusticana/
Pagliacci
Christian Badea, conductor (MOH) **1**

BALLET 8:00 Harlequinade, In G Major (NYST)

JUIL 1:00 Juilliard School Concert Free (ATH)

THEA 2:00 & 8:00 Hapgood by Tom Stoppard (MENT)

MET 8:00 Simon Boccanegra
James Levine, conductor (MOH) **2**

BALLET 8:00 (NYST)

NYP 8:00 Kurt Masur, conductor (AFH)

(ATH) 7:00 Little Orchestra Society Masterworks Concert

THEA 8:00 Hapgood (MENT)

MET 8:00 L'Elisir d'Amore
Edoardo Müller, conductor (MOH) **3**

BALLET 8:00 (NYST)

NYP 8:00 Kurt Masur, conductor (AFH)

JUIL 8:00 Juilliard School Concert Free (ATH)

THEA 8:00 Hapgood (MENT)

MET 1:30 Cavalleria Rusticana/
Pagliacci
Christian Badea, conductor (MOH) **4**

MET 8:00 Turandot
Nello Santi, conductor (MOH)

BALLET 2:00 New Ballet No. 1, Firebird, In G Major (NYST)

BALLET 8:00 Serenade, The Four Temperaments, Fearful Symmetries (NYST)

(ATH) 8:00 Slavic Festival

THEA 2:00 & 8:00 Hapgood by Tom Stoppard (MENT)

BALLET 1:00 & 7:00 (NYST) **5**

GREAT 3:00 Lynn Harrell, cello
Yefim Bronfman, piano (AFH)

CHAM 5:00 Mozart, Previn, Schubert (ATH)

THEA 3:00 Hapgood (MENT)

MET 8:00 Il Barbiere di Siviglia.
David Atherton, conductor (MOH) **6**

JUIL 8:00 Juilliard Orchestra (AFH)

GREAT 7:30 Shanghai String Quartet (WRT)

MET 8:00 Cavalleria Rusticana/
Pagliacci (MOH) **7**

BALLET 8:00 Serenade, Afternoon of a Faun, Antique Epigraphs, Fearful Symmetries (NYST)

NYP 7:30 Kurt Masur, conductor (AFH)

CHAM 8:00 Mozart, Previn, Schubert (ATH)

MET 8:00 Turandot
Nello Santi, conductor (MOH) **8**

BALLET 8:00 Square Dance, Opus 19/
The Dreamer, Dances at a Gathering (NYST)

JUIL 1:00 Juilliard School Concert Free (ATH)

MET 8:00 Il Barbiere di Siviglia.
David Atherton, conductor (MOH) **9**

BALLET 8:00 Square Dance, New Ballet No. 2, Symphony in Three Movements (NYST)

NYP 8:00 Kurt Masur, conductor (AFH)

MET 8:00 Cavalleria Rusticana/
Pagliacci
Christian Badea, conductor (MOH) **10**

BALLET 8:00 Swan Lake, Firebird, Vienna Waltzes (NYST)

NYP 8:00 Kurt Masur, conductor (AFH)

JUIL 8:00 Juilliard School Concert (ATH)

MET 1:30 Turandot
Nello Santi, conductor (MOH) **11**

MET 8:00 Il Barbiere di Siviglia.
David Atherton, conductor (MOH)

BALLET 2:00 New Ballet No. 1, Afternoon of a Faun, Antique Epigraphs, Vienna Waltzes (NYST)

BALLET 8:00 Fearful Symmetries, Firebird, In G Major (NYST)

NYP 8:00 Kurt Masur, conductor (AFH)

GREAT 8:00 William Bolcom & Joan Morris (ATH)

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

BALLET 1:00 Swan Lake, Episodes and Sarcasms, Symphony in Three Movements (NYST)

BALLET 7:00 Square Dance, Opus 19/ The Dreamer, Fearful Symmetries (NYST)

GREAT 3:00 Israel Philharmonic Orchestra
Zubin Mehta, conductor (AFH)

12

BALLET 1:00 Swan Lake, Dances de Cour, Gershwin Concerto (NYST)

BALLET 7:00 Jewels (NYST)

GREAT 3:00 James Galway, flute (AFH)

GREAT 11:00 AM Sharon Kam, clarinet
Scott St. John, violin
Itamar Golan, piano (WRT)

19

BALLET 3:00 (NYST)

GREAT 3:00 Royal Philharmonic Orchestra
Yuri Temirkanov, conductor (AFH)

GREAT 2:00 Arditti Quartet (ATH)

CHAM 5:00 Zelenka, Hindemith, Brahms (ATH)

26

MET 8:00 La Traviata
John Fiore, conductor (MOH)

GREAT 8:00 Israel Philharmonic Orchestra
Zubin Mehta, conductor (AFH)

GREAT 7:30 Nathalie Stutzmann, contralto (WRT)

13

MET 8:00 Turandot
Nello Santi, conductor (MOH)

20

MET 8:00 Turandot
Nello Santi, conductor (MOH)

(AFH) 8:00 Dalton School Concert

(ATH) 8:00 Anderson String Quartet

GREAT 7:30 Christopher O'Riley, piano (WRT)

27

MET 8:00 Il Barbiere di Siviglia
David Atherton, conductor (MOH)

BALLET 8:00 New Ballet No. 2, Afternoon of a Faun, Antique Epigraphs, Vienna Waltzes (NYST)

NYP 7:30 Kurt Masur, conductor (AFH)

14

MET 8:00 Simon Boccanegra
James Levine, conductor (MOH)

BALLET 8:00 (NYST)

NYP 8:00 Daniele Gatti, conductor (AFH)

JUIL 8:00 New Juilliard Ensemble
Free (ATH)

21

MET 8:00 Simon Boccanegra
James Levine, conductor (MOH)

NYP 7:30 Neeme Jarvi, conductor (AFH)

(ATH) 8:00 Naumburg Award Winner
Tomohiro Okumura, violin

28

MET 8:00 Turandot
Nello Santi, conductor (MOH)

BALLET 8:00 Swan Lake, Dances de Cour, Dances at a Gathering (NYST)

JUIL 1:00 Juilliard School Concert (ATH)

GREAT 8:00 Guarneri String Quartet (ATH)

15

MET 8:00 La Traviata
John Fiore, conductor (MOH)

BALLET 8:00 Symphony in Three Movements, Opus 19/The Dreamer, Gershwin Concerto (NYST)

JUIL 1:00 Juilliard School Concert
Free (ATH)

22

MET 8:00 Cavalleria Rusticana/Pagliacci
Christian Badea, conductor (MOH)

BALLET 8:00 In G Major, Opus 19/ The Dreamer, Gershwin Concerto (NYST)

NYP 8:00 Daniele Gatti, conductor (AFH)

JAZZ 7:00 & 9:00 Jazz on Film (WRT)

16

MET 8:00 Turandot
Nello Santi, conductor (MOH)

BALLET 8:00 Swan Lake, New Ballet No. 1, Dances at a Gathering (NYST)

NYP 8:00 Neeme Jarvi, conductor (AFH)

GREAT 8:00 Arditti Quartet (ATH)

23

MET 8:00 La Traviata (MOH)

BALLET 8:00 Jewels (NYST)

NYP 2:00 Daniele Gatti, conductor (AFH)

GREAT 8:00 Handel and Haydn Society of Boston
Christopher Hogwood, conductor (AFH)

JUIL 8:00 Juilliard Orchestra
Free (ATH)

17

MET 7:30 Der Rosenkavalier
James Levine, conductor (MOH)

BALLET 8:00 (NYST)

NYP 11:00 AM Neeme Jarvi, conductor (AFH)

GREAT 8:00 Royal Philharmonic Orchestra (AFH)

CHAM 8:00 (ATH)

24

MET 1:30 Il Barbiere di Siviglia.
David Atherton, conductor (MOH)

MET 8:00 Turandot
Nello Santi, conductor (MOH)

BALLET 2:00 Square Dance, Episodes and Sarcasms, Vienna Waltzes (NYST)

BALLET 8:00 New Ballet No. 2, Afternoon of a Faun, Antique Epigraphs, Vienna Waltzes (NYST)

NYP 8:00 Daniele Gatti, conductor (AFH)

(ATH) 11:00 AM & 1:00 American Symphony Orchestra-Children's Concert

(ATH) 8:00 Korean Chamber Orchestra

18

MET 1:30 La Traviata
John Fiore, conductor (MOH)

MET 8:00 Simon Boccanegra
James Levine, conductor (MOH)

BALLET 2:00 & 8:00 Jewels (NYST)

NYP 8:00 Neeme Jarvi, conductor (AFH)

(ATH) 7:30 Continuum (ATH)

25

KEY

COMPANY LISTINGS:

BALLET: New York City Ballet

NYP: The New York Philharmonic

GREAT: Great Performers at Lincoln Center

JUIL: The Juilliard School

CHAM: The Chamber Music Society of Lincoln Center

MET: The Metropolitan Opera

THEA: Lincoln Center Theater

HALL LISTINGS:

(MOH) Metropolitan Opera House

(NYST) New York State Theater

(AFH) Avery Fisher Hall

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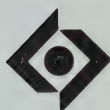
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have dirt and scrappiness and a history of eccentric, oddball weirdos. That's our heritage. American musical culture is made up of accidents of what you heard because of neighborhood, who lived next door to you and where your family's from. And all those accidents are different for every single person in this country.

STAGEBILL: *How was your first season at Lincoln Center?*

LANG: In terms of bringing music to numbers of people, it was very successful. They were different people. Lots of downtown people swear they never go above 14th Street, and I think a lot of them held to their word. The first two concerts sold out early, and some people who've been to our concerts since the beginning couldn't buy advance seats because they don't have credit cards. It's a philosophical and economic difference between the two audiences. But our new audience was very enthusiastic, and that's encouraging.



Bang On A Can All-Stars

WOLFE: There were a lot of mixed feelings beforehand, not so much afterwards. A lot of the criticism came from uptown, mostly because there'd been something exciting about going downtown. People downtown said, "Lincoln Center? Great—clean bathrooms."

LANG: We tried very carefully not to change our etiquette and programming. We've always put famous names close to unknowns to ensure a steady stream of people coming in and out. Now that we've introduced ourselves to Lincoln Center, we have more confidence that the whole event is more of a draw. I actually feel like we

could program composers no one has ever heard of and people would still come. The populist part of me says we need even more obscure names than those we've already had.

STAGEBILL: *What about the critics who think you haven't dug deeply enough?*

LANG: We spend all year digging. It's harder than you think to find something obscure. We listen to hundreds of scores every year anonymously, because we know a lot of people and they all want to let us know what they're doing. We're proud of the fact that we judge by the piece, not just to support a composer.

STAGEBILL: *How much of your audience today comes not from regular classical listeners, but from rock music listeners looking for more challenge?*

LANG: I think a lot. People are interested in new things, and you're not going to generate excitement over a hundredth recording of Beethoven's symphonies. The fact is, there's a whole range of music that exists somewhere between the first and second floors of Tower Records, but it's hard to find the staircase that takes you there.

GORDON: If you listen to "alternative" music, it means you're looking for somewhere to go. The minute those people find out about us they won't want to leave. We're moving into a different era. People who are 25 now don't remember the world before the Kronos Quartet. New music groups are forming all over the world, and in the next century—and that's just five years from now—perhaps half of the programming at Lincoln Center is going to be like Bang On A Can. The writing is on the wall.

Ken Smith has written about music and the arts for New York magazine, American Record Guide, Condé Nast Traveler, The Strad, and other publications.

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